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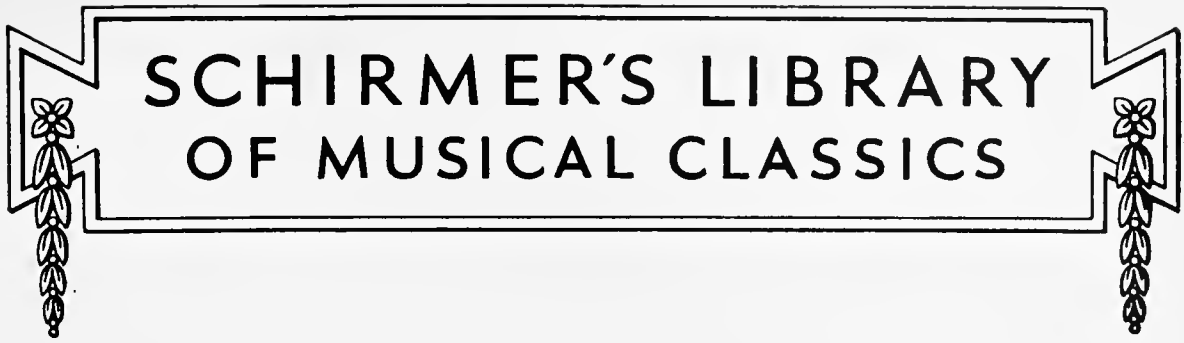
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# IGNAZ MOSCHELES

Op 70

## 24 Studies for the Piano

### 24 Estudios para Piano

Finishing-lessons for advanced performers consisting of characteristic compositions in all the major and minor keys. Fingered and provided with notes explaining the aim and proper execution of each study.

Lecciones de perfeccionamiento para ejecutantes adelantados, que consisten en composiciones características en todas las tonalidades mayores y menores. La digitación está marcada y los estudios están provistos de anotaciones que explican el fin y ejecución adecuados a cada uno de ellos.

Edited by  
E. PAUER

Editados por  
E. PAUER

Complete . . . . Library Volume 403

Book I (Nos. 1-12)—Library Volume 404

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New York

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Instrumental Music is the most romantic of all the Arts;  
for its subject-matter is the Infinite alone.

E. T. A. Hoffmann:

"Fantasie-Stücke," 1st Part.

## PREFACE

In whatever other merit the following work may be deficient, it may at least claim that of being the result of zealous attention and long experience.

The Author does not pretend to have created an entirely new work; but, having carefully studied the compositions of the greatest writers, and endeavored to enrich his mind with their excellencies, he has freely left his own thoughts to follow their natural direction, subject only to his knowledge of the genius of the instrument, whose capabilities he conceives to be without limit. He has not designed this work for those who have made but moderate advancement in the art; but for those only who have formed themselves on the productions of the great masters, and acquired a previous proficiency on the instrument. Not only is a well-grounded knowledge here required, but also that species of execution which is the effect of taste and sensibility; for it is not so much the Author's intention to cultivate mechanical perfection, as to address himself to the imagination of the performer, and to enable him to excel in all the delicacies of light and shade; in contrast, sentiment, and passion—in short, to make him master of all that is implied by the comprehensive term, *Style*.

In order to promote the especial design of his work, the Author ventures to introduce a few rules for the performer. These may, doubtless, be found in every good treatise on Pianoforte-playing; yet, because they are not always well understood, are frequently neglected, and sometimes altogether rejected, he deems it necessary to repeat them here.

By treating them as unimportant, the scholar too often labors on insensible of their worth, until at length he finds he must retrace his steps, if he hope ever to obtain the credit of being a performer of taste and feeling.

La música instrumental es la más romántica de todas las artes, pues sus temas son infinitos.

E. T. A. Hoffmann,

"Fantasie-Stücke," 1ª Parte.

## PREFACIO

Aunque la presente obra pueda parecer deficiente, por lo menos es el resultado de una larga experiencia y de un estudio concienzudo.

El autor no tiene la pretensión de haber creado una obra nueva, pero habiendo estudiado cuidadosamente las obras de los principales autores y procurado enriquecer su memoria con sus cualidades, ha dejado libre acción a su imaginación y se ha sujetado, tan sólo, a su conocimiento del género del instrumento cuya amplitud estima ilimitada. Esta obra no la ideó para los que poseen un conocimiento moderado de este arte, sino sólo para aquellos que se han formado con las obras de los grandes maestros y que han adquirido con anterioridad una vasta práctica en el instrumento. No sólo es necesario tener un conocimiento bien fundado, sino también esa ejecución que es el resultado del buen gusto y de la sensibilidad, pues la idea del autor es, no tanto el conseguir perfección mecánica, cuanto el apelar a la imaginación del ejecutante y facilitarle el brillar en todos los matices de contraste, sentimiento y apasionamiento; en una palabra, hacerlo un maestro en todo aquello que significa, *Estilo*.

Para hacer realzar el fin especial de su obra, el autor se ha tomado la libertad de presentar unas cuantas reglas al ejecutante. Estas, sin duda, se encontrarán en cualquier buen tratado para el estudio del piano, pero como algunas veces se abandonan por no ser bien comprendidas, y otras veces son rechazadas por completo, créese necesario el repetir las. Considerándolas de poca importancia, el discípulo trabaja sin darles valor, hasta que encuentra que es necesario volver sobre sus pasos, si desea llegar a ser un ejecutante de buen gusto y sentimiento.

## REMARKS ON THE TOUCH

§ 1. The player must possess such control over his fingers as, by the weight and pressure of their extremities, enables him to produce every shade and gradation of tone, from the most delicate to the most powerful. Nor is this finely proportioned touch necessary only in passages having a succession of notes of equal strength, but also in those where sudden changes in their degrees of force are required; or where all the shades of distinction betwixt delicacy and power are nicely interwoven with each other.

In this work, as well as in others (the latest productions of distinguished masters), these several gradations of strength of touch are carefully marked by the following signs: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, and even *ppp*.

A gradual augmentation from *p* to *f* is marked  $\text{—}$  or *Crescendo*.

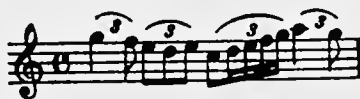
The reverse is marked  $\text{—}$  or *Decrescendo*, *Diminuendo*.

§ 2. Besides the strict observance of these and other signs, the Author recommends a due regard to the accented part of each measure, which, in every species of Time, whether Simple or Compound, occurs on the note which begins the measure. There is also a secondary or weaker accent on that note which begins the second half of the measure of the following times: C,  $\text{C}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ ,  $\frac{5}{8}$ .

Syncopations in all divisions of Time require an emphasis to be given to notes distinguished by their greater value, even when they occur in such parts of a measure as are not usually accented, as, for example:



\* This Time,  $\frac{1}{2}$ , is, in rhythmic character, the same as Common Time; and is often used in preference, to avoid the notation of Triplets, in Common Time, which would, in some cases, occur; thus:



\*\* This Time,  $\frac{1}{2}$ , must not be confounded with  $\frac{3}{4}$  time; the latter being Simple Time, requiring but one accent, and the former being Compound Time, requiring two.

## ANOTACIONES SOBRE EL MODO DE ATACAR

§ 1. El ejecutante debe tener tal dominio sobre sus dedos, que por el peso y presión de sus extremidades, pueda producir todos los matices y graduaciones de tono desde el más delicado hasta el más potente. No sólo es necesario un tacto muy proporcionado en los pasajes que tienen sucesión de notas de igual fuerza, sino también en aquellos donde ocurren cambios bruscos y en los que hay que hacer notar los diferentes matices de delicadeza y fuerza que se hallen ligados unos con otros con finura.

Tanto en esta obra como en otras, (las últimas producciones de maestros distinguidos), estas graduaciones de fuerza en el ataque, son cuidadosamente marcadas con los signos: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, y aún *ppp*. Un aumento graduado de *p* a *f*, se marca  $\text{—}$  o *Crescendo*.

El inverso se marca  $\text{—}$  o *Decrescendo*, *Diminuendo*.

§ 2. Además de observar estrictamente estos y otros signos, el Autor recomienda el tener en cuenta esa parte acentuada de cada tiempo, que en todos los Compases, ya sean Sencillos o Compuestos, distingue a la primera nota de cada compás. También hay un acento secundario, o más débil en la nota que comienza la segunda parte del compás de los siguientes tiempos: C,  $\text{C}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ ,  $\frac{5}{8}$ .

Las notas sincopadas, en todas las divisiones del compás, que se distinguen por su mayor valor, requieren un énfasis aunque estén en lugares del compás donde no se acentúa de ordinario, como por ejemplo:



\* Este compás,  $\frac{1}{2}$ , es en su carácter rítmico, lo mismo que compasillo y se usa de preferencia, a menudo, para evitar el uso de tresillos que podrían aparecer en compasillo; como sigue:

\*\* Este compás,  $\frac{1}{2}$ , no debe confundirse con  $\frac{3}{4}$ , pues este último es compás sencillo que requiere sólo una acentuación, mientras que el otro es compás compuesto que requiere dos.

All such accentuations, however, are more applicable to passages of power, to brilliant running passages, and to those parts of a composition which are interwoven with counterpoint in the fugue style, than to melodious, expressive and slow movements.

§ 3. Passages consisting of an uninterrupted sequence of rapid notes are to be divided by a moderate accent at the commencement of each group of 4 notes.

If Triplets, the accent must be on the commencement of each group of 3.

This accent is not so much to be effected by force, as by slightly dwelling on the first note; but this must be done with great care and judgment, since its abuse will render the passage stiff and mechanical. This remark is not so applicable to scale-passages, as to a succession of such as are constructed on a similar figure, and proceed from 4 to 4, 8 to 8, 3 to 3, or 6 to 6 notes.

Todas estas acentuaciones, sin embargo, se aplican a pasajes de fuerza, a pasajes brillantes corridos y a aquellas partes de una composición que se hallan mezcladas con contratiempo a estilo de Fugas, más que a movimientos lentos, melodiosos o expresivos.

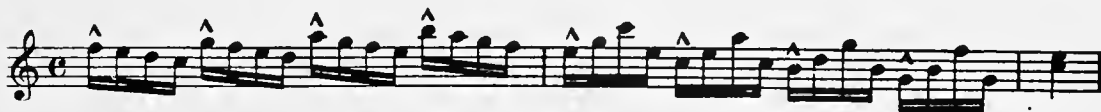
§ 3. Los pasajes que constan de una serie no interrumpida de notas rápidas, se dividen con una acentuación moderada al comenzar cada grupo de cuatro notas.

Si son Tresillos, la acentuación se colocará al comenzar cada grupo de tres notas.

Esta acentuación no se ha de efectuar con fuerza, sólo posándose ligeramente en la primera nota, pero hay que hacer esto con mucha discreción y cuidado, pues de su abuso, resulta el pasaje mecánico y entorpecido.

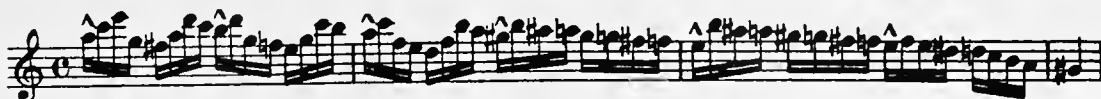
Esto no puede aplicarse a pasajes de escalas, sino a una sucesión de aquellos que están escritos en estilo semejante y que constan de 4 a 4, de 8 a 8, de 3 a 3, y de 6 a 6 notas.

EXAMPLE  
of 4 to 4.



EJEMPLO  
de 4 a 4:

EXAMPLE  
of 8 to 8.



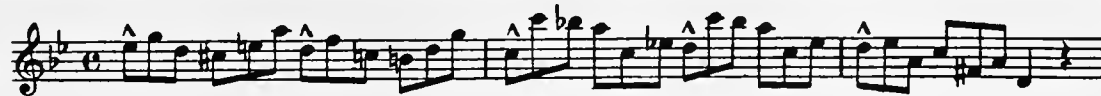
EJEMPLO  
de 8 a 8:

EXAMPLE  
of 3 to 3.



EJEMPLO  
de 3 a 3:

EXAMPLE  
of 6 to 6.



EJEMPLO  
de 6 a 6:

§ 4. The finger must give to each note its exact value in reference to the general time of the piece, by not quitting the key until the next finger is in the act of pressing down the succeeding key, at which moment it must be taken off.

*Exception.* This rule need not be so rigidly observed when a succession of notes belongs to the same harmony; because, in this case, no mixture of dissonant sounds can arise, even though a preceding note should be held down somewhat longer, as in the following:

§ 4. El dedo debe dar a cada nota, su valor exacto de acuerdo con el compás general de la pieza y no desprenderse de la tecla, hasta que el otro dedo ataque a la que sigue, en cuyo momento puede retirarse.

*Excepción.* No es necesario observar esta regla tan rigurosamente cuando una sucesión de notas pertenece a la misma armonía pues en este caso, no hay disonancia en los sonidos aunque se haya retenido un poco más la nota precedente, como en el ejemplo que sigue:



But if the following example (though marked with slurs) were performed without taking off one finger when the next is in the act of pressing down the succeeding key, according to the rule prescribed, the ear would be offended by unintended dissonances where the sign  $\sqcap$  is set over the notes.

Pero si el siguiente ejemplo (aunque marcado con ligaduras) se tocará sin alzar el dedo cuando el otro ataca la tecla siguiente, según la regla prescrita, el oído lo resentiría pues ocurrirían disonancias no intencionadas donde el signo  $\sqcap$  está puesto sobre la notas.



The Author cannot too strongly urge a judicious use of the above exception, because, if a writer wishes to produce such an effect, he has other means of intelligibly expressing it, viz.:

El Autor no puede tan enérgicamente como deseara, instar el uso juicioso de la excepción arriba mencionada, pues si un escritor desea producir ese efecto, tiene otros medios más comprensibles para expresarlo, como:



This, when accurately performed, will produce the same effect as the last Example but one.

Esto, cuando se interpreta correctamente, producirá el mismo efecto que en el penúltimo ejemplo.

§ 5. Whenever there is a rest, the hand should be elevated a moderate distance\* from the keys, and the full value of the rest strictly given. During short rests, the hand should be placed in the position wherein it must next act; but during such as continue a few measures, the hand should be withdrawn from the keys, and remain quiet.

§ 5. Cuando hay una pausa, la mano debe elevarse a una distancia\* moderada del teclado dando estrictamente el valor completo del silencio.

En pausas cortas, la mano debe colocarse en la posición en que va a trabajar después, pero cuando la pausa dura varios compases, la mano deberá retirarse del teclado y permanecer inmóvil.

Even in short rests which interrupt a series of quick notes, the rule for elevating the hand fairly above the keys should be strictly observed.

La regla de elevar la mano moderadamente sobre el teclado, debe ser observada con rigurosidad aún en pausas cortas que interrumpan una serie de notas rápidas.



This must not be negligently done, as is too often the case; for then, instead of the rest being distinctly observable, its duration is included in the value of the note which precedes it; as in the following:

Esto no se debe hacer de una manera negligente como sucede en muchos casos, pues entonces, en vez de distinguirse bien la pausa, su duración es incluida en el valor de la nota que la precede, como en el ejemplo siguiente:



The same rule must be as strictly observed by the left hand as by the right.

La misma regla debe observarse estrictamente con la mano izquierda, tanto como con la derecha.

\* To fix a precise distance seems too mechanical—but the Author would wish the hand to be raised about twice the height of the black keys in tranquil passages; and in spirited passages, particularly after staccato notes, a good deal higher.

\* Parecería demasiado mecánico, el fijar una distancia precisa, pero el Autor desearía que la mano se levantara lo equivalente al doble de la altura de las teclas negras, en pasajes tranquilos; pero en pasajes brillantes, especialmente después de notas staccato, a mucha mayor altura.

§ 6. When one hand has to perform several parts, one or two of which are interrupted by rests, whilst a third is proceeding with uninterrupted notes, such rests must be effected by elevating part of the hand or particular fingers, in the same manner as has just been described with respect to the whole hand.

Example for the right hand:

Andante

Example for the left hand:

Andante

Example for both hands:

Allegro

§ 7. The occasional shortening of the value of notes, which takes place in the *Staccato Style*, is of two descriptions. The first is marked with a round dot, thus:—(·), and is to be performed by giving half the value of the note and making the remaining half a rest.

§ 6. Cuando una mano tiene que ejecutar varias partes y una o dos de ellas son interrumpidas por pausas, mientras que una tercera sigue sin interrupción en sus notas, estas pausas se han de efectuar elevando parte de la mano o dedos individuales de la misma manera ya descrita respecto a toda la mano.

Ejemplo para la mano derecha:

Ejemplo para la mano izquierda:

Ejemplo para las dos manos:

§ 7. El acortar el valor de las notas ocasionalmente como sucede en el Estilo Staccato, se hace de dos maneras. La primera se marca con un punto redondo así:—(·), y se toca dándole la mitad del valor a la nota y haciendo una pausa con la mitad restante.

§ 7. El acortar el valor de las notas ocasionalmente como sucede en el Estilo Staccato, se hace de dos maneras. La primera se marca con un punto redondo así:—(·), y se toca dándole la mitad del valor a la nota y haciendo una pausa con la mitad restante.

Notes marked thus:

Las notas marcadas así:

are thus performed:

se tocan de esta manera:

The second is marked with a dash, thus:—('), and is to be performed by giving one-fourth of the value of the note, making the remaining three-fourths a rest.

La segunda se marca con una raya así:—(') y se toca dándole una cuarta parte del valor de la nota haciendo una pausa con las tres cuartas partes que restan.

Notes marked thus: 

are thus performed: 

Las notas marcadas así:

Se tocan de esta manera:

§ 8. But when a Slur is drawn over either of the above dots, the note must have three-fourths of its just length; and, if the movement be slow, the notes must be held nearly their full length, so as to leave betwixt each two notes but a very slight break.

§ 8. Pero cuando se coloca una ligadura encima de cualquiera de los signos arriba mencionados, la nota debe tener una duración de tres cuartas partes de su valor y si el movimiento es lento, las notas deben retenerse durante casi su valor total, de manera que sólo quede entre cada dos notas, un ligero intervalo.

Examples with round and pointed dots, slurred:

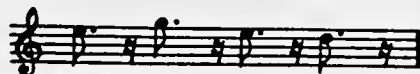


or  
o



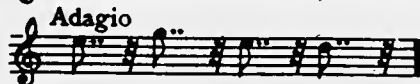
Ejemplo con puntos o rayas, con ligaduras:

which must be played thus:



Que debe tocarse así:

And if the movement be slow, they must be performed thus:



Y si el movimiento es lento, se debe tocar de esta manera:

It would be well, however, if the round dot only were employed under slurs; because the pointed dot, when used without the slur, shortens the note more than the round dot; and its indiscriminate employment is, consequently, improper.

Sin embargo, se debe emplear únicamente el punto redondo bajo las ligaduras, pues cuando se usa la raya sin la ligadura, acorta la nota más que el punto redondo, por lo tanto, es impropio el usarlos indistintamente.

§ 9. The remarks made upon single staccato notes are also applicable to double notes and to chords; but when the dots are used with slurs over double notes and chords, these should be struck very slightly, in the Arpeggio manner, giving them the same length of time as a dot under a slur requires.

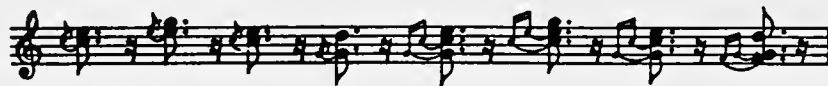
§ 9. Las anotaciones hechas sobre notas de staccato, aisladas, se aplican también a notas dobles y a acordes, pero cuando los puntos se usan con ligaduras sobre notas dobles y acordes, estos deben ser atacados muy ligeramente a manera de Arpeggios, dándoles el mismo valor que requiere un punto bajo una ligadura.

Example:



Ejemplo:

Should be performed thus:



Debe tocarse así:

§ 10. There is still another shortening of the value of a note, which happens when 2, 3 or even 4 notes are grouped together by a slur.\* In such case, the last note is to be played as if it were marked with a round dot, as in following example:

§ 10. Hay también otro caso, en que el valor de una nota es disminuido y es cuando 2, 3 y aún 4 notas, se hallan en grupo unidas por una ligadura.\* En este caso, la última nota se toca como si estuviera marcada con un punto redondo, como en el ejemplo siguiente:

A passage marked thus:

Un pasaje marcado así:



\* Where there are 4 notes or more, the effect of shortening the last note is far more seldom applicable.

\* Donde hay cuatro notas o más, el efecto de acortar la última nota, se usa con menos frecuencia.



should be played thus:



The first note in the slurred passage is to be slightly accented, as designated in the above example by the mark *v*; which mark is also used with the same intention when placed over a note in the following manner:†

## ON THE LEGATO STYLE

The Author has scarcely anything to say on this subject which is not comprised in the rules set down in Section 4; as the sign *—* and the words *legato*, *molto legato*, *cantabile*, *sostenuto*, demand nothing more than the strict observance of the principles there given, and a judicious prolongation of such notes as belong to one harmony. Good writers, however, spare no means to make known, either by signs or the mode of notation, wherever they wish to produce *legato* and *cantabile* effects; so that the performer has only to render the passage exactly as it is written, according to the rules given in Section 4, in order to fulfil the intentions of the composer.

## ON PLAYING IN TIME

That "*Time is the soul of music*" is an adage approved by all ages in which music has been truly cultivated; and though the genius of modern music requires more deviation from the strict observance of time than that of the ancient, the Author still prefers those compositions wherein such deviations are less introduced or required.

For this reason, he advises the performer to accustom himself to an exact and regular observance of the true time of the piece which he executes; and to pay the utmost attention to the nice degrees of acceleration or retardation which are marked by the Author himself, without allowing his own fancy the liberty of introducing others.\* The performer who intends to play with accompaniments will feel the importance of this remark.

*Exceptions* to this rule are, however, allowed in pieces marked *agitato*, *a capriccio*, *con passione*, *con anima*, and in all kinds of Cadenzas, Organ-points, and Preludes, even when they are divided into measures; for in such cases the performer is left to the dictates of his own taste and fancy.

A certain neglect of the observance of true time, which the Author has often remarked, and feels particularly inclined to reprove, is this: that where a rest is suddenly introduced, the player frequently omits to give such rest its full length; and, by passing too soon to the following note, causes a deficiency in the measure.

\* Although no author would wish his compositions to be performed throughout with mathematical exactness in respect to time, many composers have eagerly availed themselves of the ingenious invention of Maelzel, called the Metronome, by which the exact degree of movement which should prevail throughout the piece is indicated. This instrument, however, should not be used for beating time during the whole performance.

debe tocarse así:

La primera nota, en un pasaje ligado, debe ser ligeramente acentuada como está marcado en el ejemplo anterior por el signo *v* cuyo signo se usa para este mismo efecto, cuando se coloca sobre una nota, así:†

## SOBRE EL ESTILO LEGATO

El Autor poco tiene qué decir sobre esta materia, que no está comprendida en las reglas escritas en la sección 4; y el signo *—* y las palabras: *legato*, *molto legato*, *cantabile* y *sostenuto*, sólo tienen por objeto el estricto cumplimiento de esos principios, y una prolongación juiciosa de aquellas notas pertenecientes a una misma armonía. Los buenos autores sin embargo no evitan modo alguno de hacer conocer, ya sea por medio de signos o por su manera de colocar las notas, si desean producir el efecto de *cantabile* o de *legato*, para que el ejecutante interprete el pasaje tal como está escrito según las reglas dadas en la sección 4 y de esta manera poder llevar a cabo la idea del compositor.

## SOBRE EL MODO DE TOCAR A TIEMPO

Que "*el compás es el alma de la música*," es un adagio aprobado en todas las épocas durante las cuales, este arte se ha cultivado y aunque el estilo de la música moderna requiere el desviarse de esta regla tan severa más que el de la antigua, sin embargo, el autor prefiere aquellas composiciones en las cuales dichas desviaciones ocurren con menos frecuencia.

Por esta razón recomienda al ejecutante se acostumbre a una exacta observancia del compás verdadero de la pieza que toca y fije su mayor atención a los grados de aceleración y retardo marcados por el mismo autor sin dejar a su fantasía la libertad de usar otros nuevos.\* El ejecutante que intente tocar con acompañamientos, apreciará la importancia de esta observación.

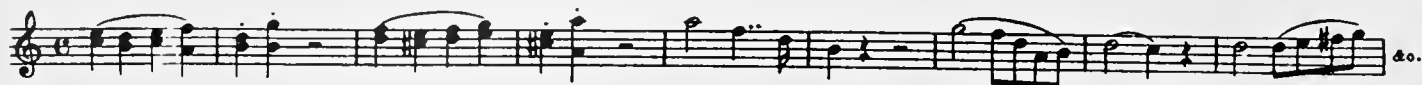
Las excepciones a esta regla son admitadas sin embargo en piezas marcadas *agitato*, *a capriccio*, *con passione*, *con anima* y en toda clase de Cadenzas, Pedales y Preludios; aún cuando estén divididas en compases, pues en estos casos se deja en libertad al ejecutante según le dicte su propio gusto y fantasía.

Un cierto abandono de la observancia del verdadero compás, que el Autor ha notado con frecuencia y se siente inclinado a reprobare, es este: cuando aparece una pausa de una manera imprevista, el ejecutante omite el darle su justo valor y al pasar demasiado rapidamente a la nota que sigue, causa una deficiencia en el compás.

\* Aunque ningún autor desearía que sus composiciones fueran tocadas con precisión matemática con respecto al compás, muchos compositores se han valido de la ingeniosa invención de Maelzel, llamado el Metronomo por el cual se indica el grado exacto del movimiento que ha de prevalecer en la pieza. Este instrumento, sin embargo, no debe usarse para marcar el compás durante toda la ejecución.

This also is the reason why many who consider themselves fully capable of playing alone, often find themselves embarrassed when playing with accompaniments.

How often a passage of the following kind:



is performed thus:



se toca así:

## ON THE PROPER MODE OF PRACTICING

The Author advises the player, on commencing a new piece, and particularly a Study:

1stly. To play the piece over rather slowly, and with great care; and to be very particular not to omit a single note, or any accidental flat, sharp, or natural.

2ndly. To examine and select the best mode of fingering, and carefully to employ it; and wherever the fingering is marked, not to deviate from it. If, however, the player thinks he has discovered another mode of fingering equally good and more peculiarly adapted to his own hand, many passages may be fingered in a different manner, with equally good effect;

3rdly. To give each note in the division of a measure its proper value, and make one hand correspond strictly with the other;

4thly. To practise separately, again and again, and always with a distinct touch, such passages, measures and even single notes, as present any difficulties of execution;

5thly. To play the piece over several times for the express purpose of fully understanding and observing all the marks which relate to character, expression, and style.

Perhaps it may be thought by some that the Author has not entered into the rules, necessary for studying the art of playing on the pianoforte, in a manner sufficiently elaborate; but, as it was not his intention to write an elementary treatise, he was obliged to confine himself to only such principles, remarks, and recommendations, as immediately refer to the proper study of the following, and other works of a similar nature.

Others, perhaps, may conceive that, in doing this, he has been more than sufficiently minute; but he trusts to be exonerated from this objection by those who appreciate the special knowledge, nice distinctions, and delicate refinements upon which a finished performance depends.

For the benefit of this latter class, the labors of the Author in the present work were especially intended, and he hopes these will not be found unworthy of their study and approbation.

Esta es también la razón por la que muchos que se consideran suficientemente capaces para tocar solos, se encuentran con frecuencia desconcertados cuando tocan con acompañamiento.

Cuan a menudo un pasaje de la especie siguiente:

## SOBRE LA MANERA ADECUADA DE ESTUDIAR

El Autor recomienda al ejecutante al comenzar una nueva pieza y especialmente un estudio:

Primero: Recorrer la pieza bastante despacio y con sumo cuidado, siendo muy minucioso y no omitir una sola nota o cualquier sostenido, bemol, o natural que aparezca accidentalmente.

Segundo: Examinar y elegir el mejor modo de colocar los dedos y emplearlo cuidadosamente y donde el dedeo ya está marcado, no apartarse de él. Sin embargo, si el ejecutante descubriera alguna otra manera de colocar los dedos que fuera igualmente buena y que se adaptara mejor a su mano, muchos pasajes podrían cambiarse de dedeo obteniendo el mismo buen efecto.

Tercero: Dar a cada nota, en la división de cada compás, su valor justo y hacer que una mano corresponda exactamente con la otra.

Cuarto: Practicar por separado, varias veces, y siempre atacando de manera precisa aquellos pasajes, compases y aún notas aisladas que pudieran presentar alguna dificultad en su ejecución.

Quinto: Recorrer la pieza varias veces con el objeto expreso de comprenderla completamente e interpretando todos los signos que se refieran al carácter, expresión o estilo de la misma.

Podrán creer algunos que el Autor no ha entrado de una manera suficientemente detallada, en las reglas necesarias para el estudio del piano, pero como su intención no ha sido el escribir un tratado elemental, le fué necesario limitarse a ciertos principios, anotaciones y recomendaciones que se refieran más directamente al ejercicio propio de los siguientes estudios y otras piezas semejantes.

Otros tal vez pensarán que al hacer esto, ha sido demasiado minucioso, pero confía en ser dispensado de este cargo por aquellos que comprendan la necesidad de un conocimiento detallado de hacer distinciones sutiles y de poseer todos esos refinamientos que forman un buen ejecutante.

Para beneficio de estos últimos, han sido consagrados los esfuerzos del Autor de la presente obra y espera que no los juzgarán indignos de su estudio y aprobación.



The aim of this Study is to give equality of strength to the fingers of the right hand, for which purpose it should be practised with great attention and perseverance, at first slowly, and afterwards with tolerable rapidity.

The immediate withdrawing of the fingers, as they alternately have touched the Keys, is particularly to be observed: the Bass must be played throughout with energy.

El fin de este Estudio es dar igualdad de fuerza a los dedos de la mano derecha, para cuyo objeto debe ser estudiado con gran atención y perseverancia, primero despacio y después, con rapidez moderada.

Se debe observar con particular atención la retirada inmediata de los dedos según van atacando las teclas.

Durante toda la pieza se deben tocar los bajos con energía.

Allegro moderato. (♩ = 112)

I. MOSCHELES. Op. 70, Book I.

1.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The melody consists of a series of eighth and sixteenth notes, with some slurs and fingerings indicated. The bass staff has a few chords and single notes, with fingerings indicated. The score is divided into two systems by a double bar line.

15.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 14, and the second system contains measures 15 through 18. The music is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody in the treble staff is characterized by eighth-note patterns and includes fingerings such as 3, 4, 3, 2, 1, 5, 2, 3, 2, 1, 2, 3, 4, 3, 1, 5, 3, 4, 3, 1, 2, 3, 4, 3, 1, 2, 5, 3, 1. The bass staff provides a harmonic accompaniment with chords and single notes, including a prominent B-flat in the final measure.

3 3 3 3 1 5 8 3 4 2 1 2 3 1 2 3

*p* *ff*

20.

1 2 3 5 4 2 1 2 3 5

2 1 2 1

1 5 4 2 1 4 2

3 (1 3 1 2 1 3)

*pp*

5 1 3 2 4 3 2 1 4 3 2 1 3 2 1 4 1 3 2

*ff*

(marcato.)

5 4 3

25.

The musical score for exercise 25 consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes. The exercise is numbered 25 in the top right corner.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the left hand in the bass clef and the right hand in the treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of two measures. The first measure contains the vocal melody and piano accompaniment. The second measure continues the melody and accompaniment. The piano part features a prominent bass line in the left hand and a more active right hand. The vocal line is simple and follows the melody of the song.

First system of a musical score. The right hand features a complex melodic line with triplets and sixteenth notes, marked with a dotted line and a '3' above it. The left hand provides a harmonic accompaniment with eighth and sixteenth notes. A dynamic marking of *sf* (sforzando) is present in the left hand.

Second system of a musical score, starting at measure 30. The right hand continues with intricate melodic patterns, including triplets and sixteenth notes. The left hand features a bass line with eighth notes and a dynamic marking of *ff* (fortissimo).

Third system of a musical score. The right hand has a melodic line with eighth notes and triplets. The left hand features a bass line with eighth notes and a dynamic marking of *ff*. A *pp* (pianissimo) marking is also present in the right hand.

Fourth system of a musical score. The right hand features a melodic line with eighth notes and triplets. The left hand provides a harmonic accompaniment with eighth notes.

Fifth system of a musical score, starting at measure 35. The right hand continues with intricate melodic patterns, including triplets and sixteenth notes. The left hand features a bass line with eighth notes and a dynamic marking of *ff*.

First system of the musical score. The right hand features a complex melodic line with triplets and sixteenth notes, including a descending triplet marked with a '5' and a flat. The left hand provides harmonic support with chords and single notes, some marked with fingerings like '1', '2', '3', and '4'. A *cresc.* marking is present in the right hand.

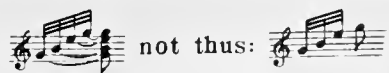
Second system of the musical score. The right hand continues with melodic patterns, including a triplet marked with a '3'. The left hand features chords and single notes. Dynamics include *f* (forte) and *sf* (sforzando), followed by a *p* (piano) marking. A *cresc.* marking is also present.

Third system of the musical score, starting with the measure number 40. The right hand features a melodic line with triplets. The left hand provides harmonic support with chords and single notes. A *sempre decresc.* (sempre decrescendo) marking is present in the right hand.

Fourth system of the musical score. The right hand features a melodic line with triplets. The left hand provides harmonic support with chords and single notes. A *pp* (pianissimo) marking is present in the left hand.

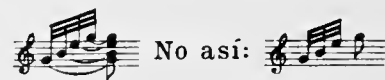
Fifth system of the musical score, starting with the measure number 45. The right hand features a melodic line with triplets and a final triplet marked with a '5'. The left hand provides harmonic support with chords and single notes. Dynamics include *cresc.* (crescendo), *sf* (sforzando), and *ff* (fortissimo).

This Study affords to both hands a useful practice of full chords in their most varied positions, all of which must be played *arpeggio*, namely, in a somewhat broken manner beginning from the lowest note and successively ascending to the highest, thus:



Particular attention must be paid to render the 4<sup>th</sup> finger of each hand equal in power of touch to the others.

Este estudio da a ambas manos una práctica utilísima para formar acordes en todas sus posiciones variantes. Todos se deben tocar a manera de *arpeggio*, esto es, de modo que se comience con la nota inferior y se vaya ascendiendo sucesivamente hasta llegar a la superior, de este modo:



Se debe poner especial cuidado en que el cuarto dedo de cada mano ataque con igual fuerza que los demás.

### Allegro energico. (♩ = 160.)

2. *ff*

5.

10.

15. *pp* *mf* *cresc.* *f*

20. *ff* *rall.* *a tempo* *sf* *ff*

25. *ff* *f* 30.

35. *ff* *pp*

40. *f*

45. *sf* *sf* *f*

50. *f* *f* 8. *sostenuto.* 55.

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The score consists of five systems of music, each with a measure number at the beginning. The first system (measures 25-30) features a forte (*ff*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system (measures 35-38) features a fortissimo (*ff*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand. The third system (measures 40-43) features a forte (*f*) dynamic in the right hand. The fourth system (measures 45-48) features a sforzando (*sf*) dynamic in the right hand and a sforzando (*sf*) dynamic in the left hand. The fifth system (measures 50-55) features a forte (*f*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The score concludes with a *sostenuto.* marking and a final measure (55) marked with a fermata.

This Study is for practice of the Chromatic scale interspersed with double notes; but is particularly intended as a useful exercise for the 5<sup>th</sup> finger.

The accompanying extreme notes must be played with a distinct and decided touch.

Este Estudio es para practicar la escala cromática, con notas dobles entremezcladas, pero está destinado particularmente como ejercicio útil para el quinto dedo.

Las notas extremas del acompañamiento deben ser atacadas de una manera clara y decidida.

**Allegro brillante. (♩ = 160)**

3. *mf*

5.

*f*

*p*

8.

10.

*p*



15.

*cresc.*

7

2

4/6

*f*

*p*

*cresc.*

4

20.

*f* (*cresc.*)

5

*f*

3 1 2 1 2 1 3 2 1 2 1 2 1 3 2 1

4

5

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25.

30.

35.

40.

*sf* *sf* *sf* *p*

*p* *p* *pp* *ff* *p*

\*) This is the fingering used by the Author in playing the Chromatic Scale.  
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Éste es el método de colocar los dedos usado por el autor en tocando la escala cromática.

45.

3 1 2 1 3 2 1 2 3 2 1 2 4 2 1 2

2 1 2 3 2 1 2 3 1 2 1 3 1 2 1 3 2 1 2 3 1 2 1 3 1 2 3 1

50.

2 3 1 3 2 1 3 2 1 3 1 3 2 1 2 3 1

2 1 2 1 3 1 2 1 2 1 3 1 2 1 2 1 3 1 2 1 2 1 2 1 2 1 2 1

*cresc.*

55.

2 3 4 2

*p* *cresc.*

*f*

60. *cresc.* *f*

65. *sf* *ff* *p*

70. *sf* *p* *cresc.*

75. *p*

The musical score consists of six systems of two staves each. The first system (measures 60-64) features a treble staff with a complex melodic line and a bass staff with a simpler accompaniment. Dynamics include *cresc.* and *f*. The second system (measures 65-69) shows a more active bass staff with *sf* and *ff* dynamics. The third system (measures 70-74) continues the melodic development in the treble with *sf* and *p* dynamics. The fourth system (measures 75-79) features a treble staff with a melodic line and a bass staff with a steady accompaniment. The fifth system (measures 80-84) shows a treble staff with a melodic line and a bass staff with a steady accompaniment. The sixth system (measures 85-89) features a treble staff with a melodic line and a bass staff with a steady accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. A dashed box highlights a section in the second system.

First system of the musical score. The right hand features a complex, rapid sixteenth-note melody with many accidentals. The left hand plays a simple, steady eighth-note accompaniment.

Second system of the musical score. The right hand continues the rapid sixteenth-note melody. The left hand has a few rests. Dynamics include *p* (piano) and *cresc.* (crescendo).

Third system of the musical score. The right hand features a rapid sixteenth-note melody with many accidentals. The left hand plays a steady eighth-note accompaniment. A dotted line with the number 8 is above the first measure.

Fourth system of the musical score. The right hand features a rapid sixteenth-note melody with many accidentals. The left hand plays a steady eighth-note accompaniment. Dynamics include *dimin.* (diminuendo) and *p* (piano). A dotted line with the number 8 is above the first measure.

Fifth system of the musical score. The right hand features a rapid sixteenth-note melody with many accidentals. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo). A dotted line with the number 85 is above the first measure.

Sixth system of the musical score. The right hand features a rapid sixteenth-note melody with many accidentals. The left hand plays a steady eighth-note accompaniment. The system ends with a double bar line and the dynamic *ff* (fortissimo).

The Style of this Study requires alternately pathos and graceful ease, the former is to be effected by giving the slow notes, with due weight and strictly in time, and the latter by an extremely delicate and light execution of all the quicker notes.

El estilo de este Estudio requiere que se alterne el sentimiento con una soltura agraciada; lo primero se obtiene atacando con gravedad las notas de mayor duración y siguiendo rigurosamente el compás, y lo segundo ejecutando delicada y ligeramente todas las notas de más rapidez.

Lentamente, con tranquilidad. (♩=63.)

4. *p* 3 2

1. 2 4 1 2 4 2 2

1. 2 3 5 5 4 2 1 2

*Ad.* \*

5 4 3 2 3 5 4 3 2

1. 2 3 2 2

2

*Ad.* \*

5. 1. 2 4 1 2 4 2 1 3

1. 2 3 4 1 2 3 4 5 4 3 2 1 4 3

*cresc.*

*Ad.* \*

4 3 4

4 3 1

*mf*

5

10.

*sf*

*sf*

*ten.*

*ten.*

*ten.*

*ten.*

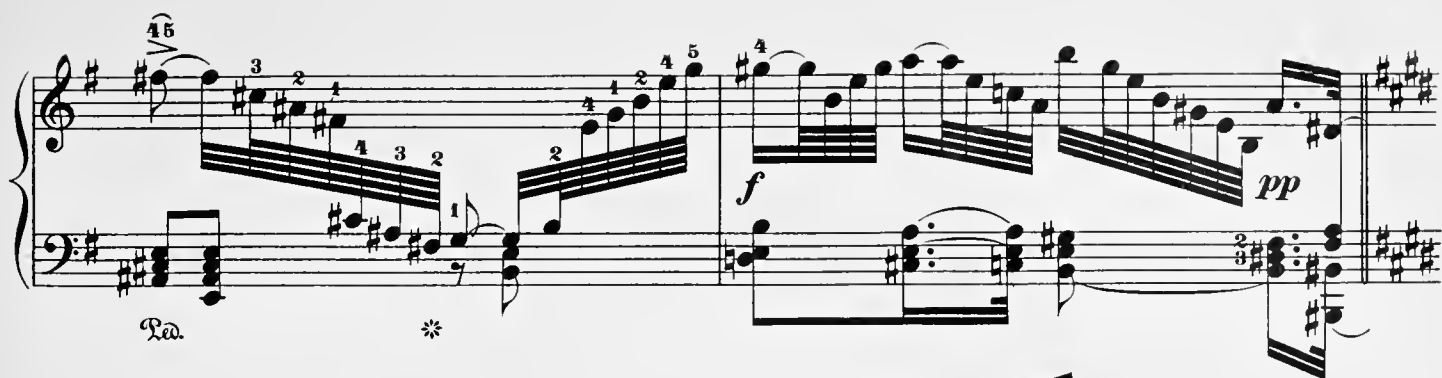
15.

*cantabile*

*pp*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. A forte dynamic 'f' is marked at the beginning. The piece concludes with a double bar line and repeat dots. The title 'The Rose Tree' is written in a decorative script at the bottom of the page, with a small floral ornament centered below it.

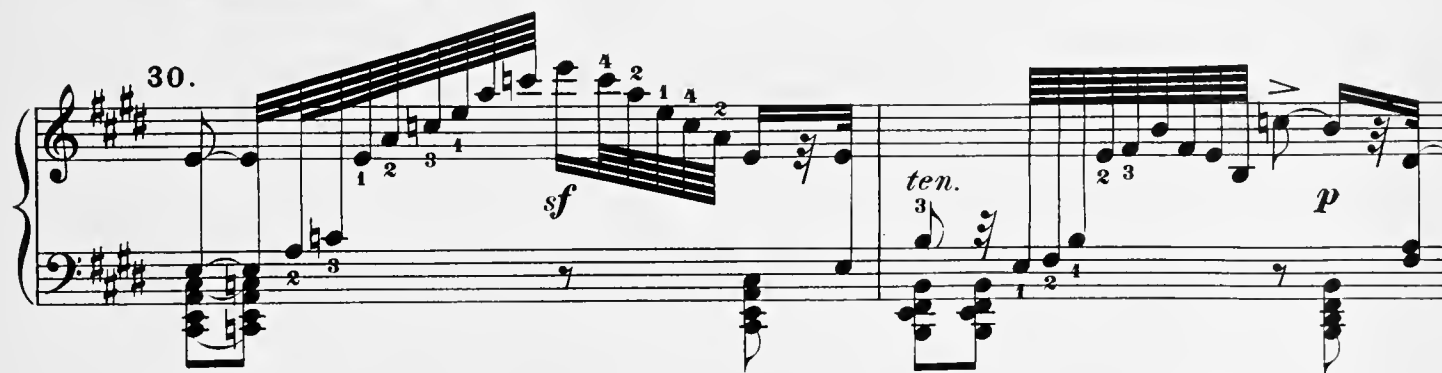




First system of musical notation. Treble and bass staves. Treble staff has a 4/5 time signature. Dynamics include *f* and *pp*. Fingerings are indicated by numbers 1-5. A *Red.* (Reduction) symbol and an asterisk are present.



Second system of musical notation. Treble and bass staves. Dynamics include *f*. A *Red.* (Reduction) symbol and an asterisk are present.



Third system of musical notation, starting with measure 30. Treble and bass staves. Dynamics include *sf*, *ten.*, and *p*. Fingerings are indicated by numbers 1-5.



Fourth system of musical notation. Treble and bass staves. Dynamics include *p* and *cresc.* Fingerings are indicated by numbers 1-5.



Fifth system of musical notation, starting with measure 35. Treble and bass staves. Dynamics include *f*, *p*, and *pp*. Fingerings are indicated by numbers 1-5.

Besides being a useful exercise in double notes, by which the fingers acquire a desirable extension, this Study demands particular attention to style of execution; because the right hand plays at once both the Melody and an Accompaniment. The upper part must be made prominent by a marked and distinct articulation of its notes, whilst those of the accompaniment, being subordinate, must be more weak and subdued. The character of this Lesson which is marked "*Agitato con passione*" admits of, and even requires, a frequent deviation from the regular time. When to introduce such accelerations and retardations of the original *Tempo*, is left to the just taste and feeling of the performer.

Así como este Ejercicio es muy útil para notas dobles, con lo cual los dedos adquieren una deseable extensión, requiere también una gran atención para el estilo de su ejecución, pues la mano derecha toca a la vez la melodía y el acompañamiento. La parte superior ha de distinguirse por una ejecución clara y marcada de sus notas, mientras que la del acompañamiento, siendo secundaria, debe sonar más débil y como velada. El estilo de esta lección que se marca "*Agitato con passione*" admite y aún requiere el desviarse frecuentemente de su compás general. El momento de introducir estas aceleraciones y retardos del tiempo original, se deja al buen gusto y sentimiento del ejecutante.

*Allegretto agitato con passione.* (♩ = 152.)

5. *p sempre legato*

10. *sf* *pp* *p*

15.

5 4 5 4 5 4 5 4

1 3 1 1 1 2 1 1

*sf* *p* *cresc.*

5 4 5 4 5 4 3 4 5 4 3 4 5 4 3 4

3 1 1 2 1 2 2 3

20.

*sf* *sf* *rf*

5 4 5 4 5 4 5 4 5 4 5 4 5 4 3 5

3 1 2 1 1 2 1 1 1 1 1 2 1 1 1 1 3 2 3 2 1 1

25.

*rf* *decresc.*

5 4 5 4 5 4

1 2 1 3

*calmato e cantabile*

30.

*p* *cresc.*

35.

*sf* *decresc.* *p* *cresc.*

40.

*f* *p* *cresc.* *sf*

*f* *sf* *sf* *ff*

45.

*dimin.* *calando*

50. *a tempo.*

*p*

1 2 1 1 2 1

21 1 1 1

55.

*f*

*f*

*p*

*cresc.*

*if*

60.

*f*

*decresc.*

*p sotto voce.*

65.

*dimin.*

70.

*ritard.*

The difficulties of this Lesson must be so performed as to maintain throughout an apparent character of great ease and playfulness.

Las dificultades de esta Lección se deben vencer de tal manera, que un carácter aparente de suma facilidad y soltura, se tiene que sostener durante toda la pieza.

*Allegro giocoso.* (♩=132.)

6. *mf*

5. 4 3 5 4 5 5 5 5 4 5 4 5 4 5 4 4 3

5. 4 3 5 4 5 4 5 4 5 4 5 4 5 4 5 4 3 2 1

10. *(dolce.)*

15. *p sf p sf*

20. *p sf*

25. *p*

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte), *sf* (sforzando), and *p* (piano) are used throughout. Fingerings are indicated by numbers 1-5. The piece is divided into measures, with measure numbers 30, 35, 40, 45, 50, and 55 marked at the beginning of their respective systems. The tempo/mood is indicated as *p scherzando* in the second system. The notation is complex, featuring many sixteenth and thirty-second notes, as well as chords and arpeggios.

23

30.

35.

*sf* *p scherzando.*

40.

45.

50.

55.

60. 8

*cresc.* *f*

4 2 1 2 1 5 4 3

65.

*decresc.* *p*

2 1 2 1 2 1 2 1

70.

*rf*

2 1 2 1 2 1 2 1

75.

*rf* *ff*

2 1 2 1 2 1 2 1

80.

*rf*

2 1 2 1 2 1 2 1



85.

85. *f* *p*

90.

90. *p*

95.

95. *p*

100.

100. *p*

105.

105. *p* *ff*

This Lesson being written in the Ancient Style, requires a bold and energetic manner of execution. Except as to the usual change from *forte* to *piano*, and the reverse, its style of performance is not so much to be characterized by expression and feeling, as by giving to the individual parts of every measure a particularly bold and distinct accentuation.

Esta Lección que está escrita al estilo antiguo, requiere una ejecución atrevida y enérgica. Exceptuando lo que se refiere a los cambios usuales de *forte* a *piano* y vice-versa, su estilo de ejecución no está tan caracterizado por el sentimiento y expresión, cuanto porque da a cada parte del compás una acentuación especialmente atrevida y clara.

Allegro energico, non troppo presto. (♩=104.)

7.

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First system of the musical score. The treble clef staff begins with a *cresc.* marking and contains a series of eighth-note chords with fingerings 1, 2, 2, 5 and 1, 2, 2, 4. The bass clef staff starts with a *p* (piano) dynamic and features a melodic line with eighth notes and fingerings 1, 2, 2, 5. The system concludes with a *ff* (fortissimo) dynamic marking.

Second system of the musical score, starting at measure 25. The treble clef staff includes trills (*tr*) and a *f p* (forte piano) dynamic marking. The bass clef staff also features trills and a *cresc.* marking. Measure numbers 25, 26, 27, and 28 are indicated above the staff.

Third system of the musical score. The treble clef staff contains a continuous eighth-note melody. The bass clef staff provides a harmonic accompaniment with a *f* (forte) dynamic marking.

Fourth system of the musical score, starting at measure 30. The treble clef staff has a *4* (quadruple) time signature. The bass clef staff includes trills and a *sempre f* (sempre forte) dynamic marking. Measure numbers 30, 31, 32, and 33 are indicated above the staff.

Fifth system of the musical score, starting at measure 35. The treble clef staff features a *z* (zastro) marking. The bass clef staff includes trills and a *31* (triginta unum) marking. Measure numbers 35, 36, 37, and 38 are indicated above the staff.

Sixth system of the musical score, starting at measure 40. The treble clef staff contains a complex melodic line with many fingerings (e.g., 3, 2, 5, 2, 2, 5, 1, 2, 2, 5, 5, 2, 2, 4, 1, 2, 2, 5, 5, 2, 2, 5, 5, 1, 1, 2, 2, 2, 4, 3, 5). The bass clef staff includes a *dimin.* (diminuendo) marking and a *ff* (fortissimo) dynamic marking. Measure numbers 40, 41, 42, and 43 are indicated above the staff.

First system of music, measures 41-44. The piece is in B-flat major (two flats). The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with trills and slurs. The dynamic marking *sf* (sforzando) is present in the left hand.

Second system of music, measures 45-48. Measure 45 is marked with the number 45. The right hand continues the melodic development with slurs and grace notes. The left hand features a complex rhythmic pattern with trills and slurs. The dynamic marking *sf* is present.

Third system of music, measures 49-52. Measure 50 is marked with the number 50. The right hand has a melodic line with slurs and grace notes. The left hand features a complex rhythmic pattern with trills and slurs. The dynamic marking *sf* is present. A *cresc.* (crescendo) marking is visible in the right hand.

Fourth system of music, measures 53-56. The right hand features a complex rhythmic pattern with slurs and grace notes. The left hand features a complex rhythmic pattern with slurs and grace notes. The dynamic marking *ff* (fortissimo) is present in the left hand.

Fifth system of music, measures 57-60. Measure 55 is marked with the number 55. The right hand features a complex rhythmic pattern with slurs and grace notes. The left hand features a complex rhythmic pattern with slurs and grace notes. The dynamic marking *sf* is present.

First system of musical notation, measures 55-59. The treble staff features complex sixteenth-note patterns with fingerings 4, 5, 3, 4, 5, 3, 4, 5. The bass staff has a steady eighth-note accompaniment with fingerings 5, 1, 2, 1, 2, 1, 2, 1.

Second system of musical notation, measures 60-64. Measure 60 is marked with a large '60.'. The treble staff continues with sixteenth-note runs, including a triplet in measure 61. The bass staff provides a harmonic foundation with eighth notes.

Third system of musical notation, measures 65-69. The treble staff shows more intricate sixteenth-note passages with fingerings 3, 2, 1, 5, 2, 4, 3, 1. The bass staff continues with a consistent eighth-note accompaniment.

Fourth system of musical notation, measures 70-74. Measure 70 is marked with a large '65.'. The treble staff features a triplet of sixteenth notes and a half-note triplet. The bass staff has a steady eighth-note accompaniment.

Fifth system of musical notation, measures 75-79. The treble staff includes a trill (tr) and a half-note triplet. The bass staff features a trill (tr) and a half-note triplet. Dynamics include *ff* (fortissimo) and *f* (forte).

This Study is intended for an exercise if interrupted Octave passages. The wrist is to be kept stiff and loose, alternately, according as the Octaves are marked, *Staccato* or *Legato*; the arm must, however, be always kept at ease.

An accurate observance of *Forte* and *Piano* with all their intermediate shades will best give this Lesson its proper Character.

Este Estudio tiene por objeto el ejercicio de pasajes de octavas interrumpidas. La muñeca se debe tener tesa o floja alternativamente según estén marcadas, Staccato o Legato, las octavas; pero el brazo debe permanecer siempre suelto.

La cuidadosa observancia de dar el piano o forte con todos sus matices intermediarios, dará mejor a esta lección su carácter adecuado.

**Allegro agitato.** (♩=108.)

8. *p*

5.

4.

5.

10. *cresc.*

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First system of the musical score. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *cresc.* (crescendo) and *pp* (pianissimo).

Second system of the musical score. The right hand continues with intricate melodic patterns, including a triplet of eighth notes. The left hand accompaniment remains consistent. Dynamics include *f* (forte), *sf* (sforzando), *p* (piano), and *sf* (sforzando).

Third system of the musical score, starting with the measure number 15. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *f* (forte) and *sf* (sforzando).

Fourth system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *p* (piano) and *sf* (sforzando).

Fifth system of the musical score, starting with the measure number 20. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *p* (piano), *pp* (pianissimo), and *sf* (sforzando).

Sixth system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes. Dynamics include *pp* (pianissimo), *sf* (sforzando), and *p* (piano).



## 25. Tranquillamente. (♩ = 96)

Measures 25-29 of the piece. The music is in 3/4 time with a key signature of two flats. The tempo is marked 'Tranquillamente' with a quarter note equal to 96 beats per minute. The first system shows measures 25-27. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment. A piano (*p*) dynamic is indicated at the start of measure 25. Measure 28 shows a change in the right hand's texture, and measure 29 ends with a final chord.

Measures 30-34 of the piece. The right hand continues with chords and single notes. The left hand's eighth-note accompaniment remains. A piano (*p*) dynamic is indicated at the start of measure 30. Measure 34 ends with a final chord.

Measures 35-39 of the piece. The right hand features a melodic line with a crescendo leading to a fortissimo (*sf*) dynamic. The left hand continues with the eighth-note accompaniment. A piano (*p*) dynamic is indicated at the start of measure 35. Measure 39 ends with a final chord.

Measures 40-44 of the piece. The right hand continues with chords and single notes. The left hand's eighth-note accompaniment remains. A piano (*p*) dynamic is indicated at the start of measure 40. Measure 44 ends with a final chord.

Measures 45-49 of the piece. The right hand features a melodic line with a crescendo leading to a fortissimo (*sf*) dynamic. The left hand continues with the eighth-note accompaniment. A piano (*p*) dynamic is indicated at the start of measure 45. Measure 49 ends with a final chord.

Measures 50-54 of the piece. The right hand continues with chords and single notes. The left hand's eighth-note accompaniment remains. A piano (*p*) dynamic is indicated at the start of measure 50. Measure 54 ends with a final chord.



8. 40. *a tempo.*

*sf* *sf* *ff* *f* *p sotto voce.*

*f* *p*

4 5

45.

*pp* *f* *p* *sf* *p*

*sf* *sf* *sf* *sf* *p* *p*

50. *dimin.*

*p* *pp*

The principal object of this Study is to teach that expressive manner which results from a proper binding and connection of the notes with each other. This is commonly called the *Legato* Style and is of great importance in promoting a desirable extension of the fingers. The use of the Pedal is here recommended (particularly on Instruments of short vibration) as long as the moving Bass, in *Arpeggio*, only contains notes belonging to the same harmony. Previous to a change of harmony the Pedal must be carefully taken off, and again used at the beginning of the new one.

El objeto principal de este Estudio, es enseñar a ligar y unir las notas para adquirir un estilo expresivo. Esto se llama comunmente Estilo Legato y es de gran importancia para desarrollar la extensión deseada de los dedos.

Aquí se recomienda el uso del pedal (muy especialmente si el instrumento es de poca vibración) puesto que los bajos, en movimiento de Arpeggio, contienen únicamente notas de la misma armonía. Antes de llegar al cambio de armonía, se retira el pedal con cuidado y se vuelve a usar al comenzar otra nueva.

Cantabile moderato ed espressivo. (♩ = 108)

9. *p sempre legato.*

5.

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10.

*dim.*

Q. \* Q.

*calando.*

Q. \* Q. \*

*pp*

Q. \* Q. \* Q. \* Q. \*

15.

Q. \* Q. \*

*cresc.*

*f* *f* *p*

Q. \* Q. \* Q. \*

20.

*ritard.* *a tempo.* *p*

25.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a piano and a violin. The piano part is in G major, 3/4 time, and includes a crescendo and a piano dynamic marking. The violin part is in G major, 3/4 time, and includes a crescendo and a piano dynamic marking. The score is written in a single system, with the piano part on the left and the violin part on the right. The piano part features a series of eighth notes and sixteenth notes, with a crescendo and a piano dynamic marking. The violin part features a series of eighth notes and sixteenth notes, with a crescendo and a piano dynamic marking. The score is written in a single system, with the piano part on the left and the violin part on the right.

35.

Handwritten musical score for a piece labeled '35.'. The score is written on two staves, Treble and Bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Above the Treble staff, there are several fingering numbers (1, 2, 3, 4, 5) and a large 'V' mark. Above the Bass staff, there are also fingering numbers (1, 2, 3, 4, 5) and a large 'V' mark. The piece concludes with a double bar line and a repeat sign. Below the staves, the tempo marking 'And. calando.' is written, followed by a series of dashes and a star symbol.

This Study written in the ancient Style (some-what in that of SCARLATTI,) is to afford a practice of Shakes, which must uniformly be executed with a rapid and elastic change of fingers; without however, disturbing in the least the quiet and stately character of the whole.

Este Estudio al estilo antiguo (algo semejante al de SCARLATTI), proporciona el ejercicio del trémolo, que debe ser ejecutado uniformemente con cambios rápidos y elásticos de dedos, sin interrumpir por esto el carácter majestuoso y tranquilo del conjunto.

Andantino. ( $\text{♩} = 100$ )

10. *p legato.* *f*

5. *p* *f* *p*

*cresc.* *f* *p*

15.

20.

25.

30.

First system of the musical score. The treble clef staff contains a series of trills (tr) with fingerings 1, 2, 3 and 3, 4, 1. The bass clef staff is mostly empty, with a few notes at the end. Dynamics include *sf* (sforzando) and *dimin.* (diminuendo). The measure number 35 is indicated at the end of the system.

Second system of the musical score. The treble clef staff continues with trills and fingerings. The bass clef staff has more activity, including a *f* (forte) dynamic. Measure numbers 36, 37, 38, and 39 are indicated.

Third system of the musical score. The treble clef staff shows more complex trills and fingerings. The bass clef staff has a *sf* dynamic. Measure numbers 40, 41, 42, and 43 are indicated.

Fourth system of the musical score. The treble clef staff continues with trills and fingerings. The bass clef staff has a *ff* (fortissimo) dynamic. Measure numbers 44, 45, and 46 are indicated.





This Study is intended to promote the extension of the whole hand as well as of the fingers from each other. With this the Author has at the same time united a useful practice of passing the thumbs under the fingers.

The whole is to be played with the utmost power and energy.

Este Estudio tiene por objeto el aumentar la extensión de toda la mano, así como la separación de los dedos entre sí. Además, el Autor se propone unir a ello la práctica utilísima de pasar el pulgar por debajo de los otros dedos.

Se debe tocar el conjunto con la mayor fuerza y energía.

Allegro maestoso e patetico. (♩ = 126)

11. *ff*

5.

10. *pp*

15 *mf cresc. f*

(R.) (\*)

(R.) (\*)



8 35.

*sf*

*ff*

(*λω*) (\*)

(*λω*) (\*)

40.

(*λω*) (\*)

45.

Measures 45-49. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes.

Continuation of the musical score for measures 45-49. The right hand continues the melodic line with various slurs and fingerings. The left hand accompaniment remains consistent.

Continuation of the musical score for measures 45-49. The right hand continues the melodic line with various slurs and fingerings. The left hand accompaniment remains consistent.

50.

Measures 50-54. Measure 50 starts with a new melodic phrase in the right hand. Measures 51-54 show a continuation of this phrase with various slurs and fingerings. The left hand accompaniment changes in measure 51.

Continuation of the musical score for measures 50-54. The right hand continues the melodic phrase. The left hand accompaniment changes in measure 51.

A light motion of the arm, a delicate touch and an elastic withdrawing of the hand during the rests, are particularly requisite to play this Study with due effect.

Para obtener el efecto deseado en este Estudio, es requisito indispensable tener un movimiento suelto de brazo, atacar con delicadeza y retirar la mano con elasticidad durante las pausas.

*Agitato.* (♩. = 96)

12. *p*

5.

10.

*cresc.*

15.

20.

25.

*sf* *p* *cresc.*

30.

*cresc.* *f* *f* *p* *cresc.*

35. 8. *f* *ff* *sf* 40.

45. *ten.* *p* *sf* *p* 50.

55. *p* 60.

65.

75.

70. 75. 1 5 2 4 2 5 1 3

*f* *p*

80. 1 5 2 4

*f* *pp*

85. 4 3 5 4 3 4

*pp*

90. 95. 4 5 4 5 4 5

*cresc.*

100. 3 4 5 4 5

*f* *p* *dim.*

Detailed description: This is a musical score for piano, spanning measures 70 to 100. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score is organized into five systems, each with a grand staff (treble and bass clefs). Measure numbers 70, 75, 80, 85, 90, 95, and 100 are indicated at the beginning of their respective systems. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain complex fingerings or trills.



105.

110.

*poco a poco*
*cresc.*

115.

120.

125

130.

*cresc.*

135.

*pp*

140.

145.

150.

155.

*sf dim. p*

160.

*pp ppp*

The perfect performance of double notes and especially thirds being of very great importance, this Study is intended as a practice for giving precision and facility to their execution. The performer must be particularly careful not to yield to that feebleness of finger which prevents the double notes from being struck with equal force and precisely at the same time.

El tocar perfectamente notas dobles y especialmente terceras, es de gran importancia, así pues, el objeto de este Estudio es adquirir precisión y facilidad en su ejecución. El ejecutante debe poner especial cuidado en no contraer esa debilidad de dedos que evita el tocar las notas dobles con igual fuerza y exactamente al mismo tiempo.

Allegro brillante. (♩ = 120.)

J. MOSCHELES. Op. 70. Book II.

13.

The musical score for Study No. 13 is written for piano and bass. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro brillante' with a quarter note equal to 120 beats per minute. The score is divided into four systems. The right hand (treble clef) contains intricate passages of double notes and triplets, with fingerings (1-5) indicated above the notes. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. Dynamics such as *f* (forte) and *sf* (fortissimo) are used throughout. The piece ends with a double bar line and repeat dots.

10.

*f* *sf* (*p*) (*f*) *sf*

8

15.

(*sf*) *sf* *sf*

20.

*sf* *sf* *p*

25.

*ff* *sf*

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First system of the musical score. The right hand features a complex melodic line with many triplets and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Fingering numbers are written above and below the notes.

Second system of the musical score, starting at measure 30. It includes dynamic markings such as *sf* (sforzando) and *p* (piano). The right hand continues with intricate patterns, and the left hand has some rests.

Third system of the musical score. The right hand has a series of descending and ascending runs. The left hand plays a consistent eighth-note accompaniment. Dynamics include *f* (forte) and *p*.

Fourth system of the musical score, starting at measure 35. The right hand features a melodic line with many triplets. The left hand continues with eighth-note accompaniment. Dynamics include *sf* and *f*.

Fifth system of the musical score, starting at measure 40. It includes the marking *(dim.)* (diminuendo) and *cresc.* (crescendo). The right hand has a melodic line with some rests, and the left hand plays a steady accompaniment.

Sixth system of the musical score. The right hand has a melodic line with many triplets. The left hand plays a steady accompaniment. Dynamics include *ff* (fortissimo).

This Study calls all the fingers into activity, and particular care must be taken that the fourth finger of each hand be used with the same force and precision as the other fingers.

Este Estudio pone en actividad a todos los dedos y es necesario tener especial cuidado en que el cuarto dedo de cada mano, se use con igual fuerza y precisión que los otros

Allegro maestoso. (♩. = 104.)

14. *f con energia*

5. *p cresc.*

10. *f*

13139

The musical score consists of six systems of piano music. The first system (measures 14-17) is marked '14. f con energia' and features a treble staff with rapid sixteenth-note passages and a bass staff with sustained chords. The second system (measures 18-21) continues the treble staff's melodic line. The third system (measures 22-25) introduces a new melodic line in the treble staff. The fourth system (measures 26-29) continues the treble staff's melodic line. The fifth system (measures 30-33) is marked '5. p cresc.' and features a treble staff with sustained chords and a bass staff with a rhythmic pattern. The sixth system (measures 34-37) is marked '10. f' and features a treble staff with sustained chords and a bass staff with a rhythmic pattern. The score includes various fingerings, dynamic markings, and a key signature of two flats.

*p* cre - - - scen - - - do

15. *ff* *p*

*p*

20. *sf* *sf*

*p* cre - - - scen - - - do

*ff*

25.



First system of the musical score. The right hand (treble clef) features a melody with grace notes and slurs, marked *pp*. The left hand (bass clef) plays a steady eighth-note accompaniment, also marked *pp*.

Second system of the musical score. The right hand continues with a melodic line, marked *pp*. The left hand has a few notes with fingerings (2, 1, 2, 1) and a slur. Measure 40 is indicated above the staff.

Third system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand has a few notes with slurs. The lyrics "cre - - scen - - do" are written below the staff. The dynamic *dim.* is marked.

Fourth system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand has a few notes with slurs. The dynamic *p* is marked.

Fifth system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand has a few notes with slurs. The lyrics "sempre cre - - scen - - do" are written below the staff. The dynamic *ff* is marked.

Sixth system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand has a few notes with slurs. The dynamic *ff* is marked. The system ends with a double bar line and a final chord.

The principal requisite for the proper execution of this Study is a light touch and an elastic withdrawing of the hand from such notes as are marked *staccato*.

El principal requisito para la ejecución debida de este Estudio es saber atacar las notas con delicadeza y retirar la mano con elasticidad en las notas marcadas *staccato*.

*Allegro giocoso. (♩. = 100.)*

15. *p con leggerezza*

10.

15.

20.

25.

30.

*scen - do*

*cre -*

*p*

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35.

Red. \* Red.

40.

cre - - scen -

\*

50.

do f

55.

f

60.

ri - - te - - nu - - to

*a tempo* 65. *f* 70.

75. *sempre f*

80. 85.

90. *sf* *p leggieriss.*

95.

100.

105.

110.

115.

120.

125.

130.

135.

Although skips are generally employed in passages of brilliancy and bravura, they are here made use of in a movement of a character altogether different. The style of execution must be tranquil and dignified, and the skips rendered alternately delicate and imposing, whilst the bass flows on calmly and uninterruptedly.

Aunque el brincar de una nota a otra, en general se emplea en pasajes de brillantez y bravura, sin embargo en este Estudio se usa con un carácter enteramente distinto.

El estilo de la ejecución debe ser tranquilo y serio e interpretado este movimiento, alternando lo delicado con lo imponente, mientras que los bajos siguen con calma y sin interrupción.

Adagio, ma non troppo. (♩ = 66)

16. *p* *sostenuto.*

*sempre legato.*

*cresc.*

*f* *p* *pp*

10. *cresc.* *f*

*sf* *p*  
*cresc.* *f* *f* *p*  
*espressivo.*

15.

*dim.*

*cre - scen - do.* *p*

20.

*cresc.* *f*

*p*

25.

25. *p* *cresc.*

30.

30. *f* *dim.* *p* *cresc.* *f* *dim.*

*f* *dim.* *p* *cresc.* *f* *dim.*

35.

35. *f* *dim.* *p* *cresc.*

*f* *dim.* *p* *cresc.*



40.

First ending bracket in measure 41.

*f* *pp*

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The Study is for practice in the *legato* style. The value of the notes both in treble and bass being uniformly the same, the whole should be executed in a smooth and flowing manner, and in the passages marked < or > the left hand must always maintain an equal degree of power or delicacy with the right.

Este Estudio tiene por objeto la práctica del Estilo Legato. Por ser el valor de las notas, tanto en los tiplejos como en los bajos, uniformemente igual, el conjunto debe ser ejecutado de una manera corrida y suave y en los pasajes marcados < o > la mano izquierda debe mantener siempre el mismo grado de fuerza y delicadeza que la derecha.

Andantino. (♩ = 108)

17. *p sempre legato.*

5.

10.

15.

20.

*pp*

*pp dolce.*

*cresc.*

*p*

25.

25. Musical score for measures 25-29. Treble and bass staves with fingerings and slurs.

30.

30. Musical score for measures 30-34. Treble and bass staves with fingerings, slurs, and dynamics (*cresc.*, *decresc.*, *p*, *pp*).

35.

*cresc.*

35. Musical score for measures 35-39. Treble and bass staves with fingerings, slurs, and dynamics (*cresc.*, *pp*).

40.

40. Musical score for measures 40-44. Treble and bass staves with fingerings, slurs, and dynamics (*f*, *p*).

45.

45. Musical score for measures 45-49. Treble and bass staves with fingerings, slurs, and dynamics (*f*, *rf*, *cresc.*, *f*).

50.

50. Musical score for measures 50-54. Treble and bass staves with fingerings, slurs, and dynamics (*rf*, *pp dim.*, *pp*).

55. *dolce.* *And.* \*

*poco - a - poco.*

60. *f* *decrease.*

- cre - - scen - - do. *f*

70. *cre - - - - - do.*

75. *p* *cresc.* *dim.*

80. *pp* *ca - lan - do.*

*p* *di - mi - nu - en - do.*

*And.* \*

The difficulty of this Study lies in the peculiarity of rhythm which prevails throughout. Where the bass takes the second of each 3 eighths, the performer must touch such note with the utmost lightness and place the accent on the 1<sup>st</sup>, 4<sup>th</sup>, 7<sup>th</sup> and 10<sup>th</sup> eighth of such bar. The same mode of performance is to be observed where this order is inverted and the left hand gives the accented notes.

La dificultad de este Estudio está en la peculiaridad del ritmo que prevalece en su conjunto. Al tocar en los bajos el segundo tiempo de cada tres corcheas, el ejecutante debe atacar esa nota muy ligeramente y acentuar la 1<sup>a</sup>, 4<sup>a</sup>, 7<sup>a</sup> y 10<sup>a</sup> corcheas de cada compás. El mismo estilo de ejecución se debe observar adonde se invierte este orden y entonces se acentúan las notas con la mano izquierda.

Allegro con brio. (♩. = 126)

18.

5.

10.

cre - - - scen - - - do.

*p sf p*

15.

*f* *f* *(f)* *f* *f* *f*

*ff*

25.

The musical score for exercise 25 consists of two staves. The treble staff contains a series of chords, each marked with a 'v' above it. The bass staff contains a series of chords, each marked with a 'v' above it. The key signature is one sharp (F#). The tempo is marked 'moderato'. The exercise is divided into two measures by a double bar line. The first measure contains the first set of chords, and the second measure contains the second set. The word 'cresc.' is written between the staves, indicating a crescendo. The exercise ends with a double bar line.

*cresc.*

First system of the musical score. The right hand (treble clef) plays a series of chords and single notes. The left hand (bass clef) plays a continuous eighth-note pattern. Dynamics include *f* (forte) and *cresc.* (crescendo). Fingering numbers are present below the left hand notes.

Second system of the musical score. The right hand features a melodic line with slurs and accents. The left hand plays chords. Dynamics include *sf* (sforzando), *ff* (fortissimo), and *pp* (pianissimo). A measure number of 35 is indicated at the start of the system.

Third system of the musical score. The right hand continues the melodic development. The left hand plays a steady eighth-note accompaniment. Dynamics include *sf*, *p* (piano), and *f*. A measure number of 40 is indicated at the start of the system.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand plays chords. Dynamics include *p*, *cresc.*, *f*, and *sf*. A measure number of 45 is indicated at the start of the system.

Fifth system of the musical score. The right hand features a melodic line with slurs. The left hand plays a continuous eighth-note pattern. Dynamics include *ff* and *f*. A measure number of 45 is indicated at the start of the system. The system concludes with a double bar line and a repeat sign.

This Study is designed for the rapid and alternate touch of the same note by the thumb and 2<sup>nd</sup> finger of both hands. The Author recommends it to be practised slowly at first, in order that the distinctness and rapidity which should characterize this lesson may be obtained by degrees and consequently with greater certainty.

El fin de este Estudio es el ataque rápido y alternante de la misma nota con el pulgar y el 2<sup>do</sup> dedo de ambas manos. El Autor recomienda que se estudie primero despacio, para que la claridad y rapidez que caracterizan a esta lección, se obtengan poco a poco y con mayor seguridad.

Vivace. (♩ = 132)

19. *p*

5.

10.

15. *(dolce.) pp*

*And.* \*

20. *(poco cresc.)* *(dim.)* *sempre p*



25.

*Lw.* \*

30.

\* \*

35.

*p cresc.* \*

40.

*sf p* \*

45.

*sf* \*

50.

*p* *cresc.* - - - *ff*

(\*) >

55.

*p*

1 2 3 4 5 2

[illegible]

75.

*f* *p*

80.

The musical score for 'The Rose Tree' is presented in two systems. The first system, numbered 80, consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes. The second system continues the piece with similar notation. The piece concludes with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into four measures. The first measure has a tempo marking of '90.' and a dynamic marking of 'p'. The second measure has a dynamic marking of 'p'. The third measure has a dynamic marking of 'p'. The fourth measure has a dynamic marking of 'p'. The score is written in a simple, clear style, suitable for a children's songbook.

95.

100.

*ff*

13439

This is intended as an Exercise in the expressive style of slow and solemn movements. Although passages of greater motion are introduced for the purpose of relief or contrast, yet a dignified and impressive style of performance should prevail throughout.

Este es un Ejercicio que sirve para el estudio del estilo expresivo de movimientos lentos y solemnes. Aunque, para hacer contraste, se han insertado en él algunos pasajes de mayor movimiento, sin embargo, debe prevalecer en el conjunto un estilo imponente.

Adagio con molto espressione. (♩ = 92)

20.

*p*

*Ben sostenuto.*

5.

*f* *pp*

*sempre legato*

*pp*

*f*

10.

*pp*

*pp*

*f*



*sotto voce*

*p* *cresc.*

*p cresc.* *sf*

25. *cresc.* *sf*

*sf* *p* (P.) 5 (\*)

*pp soave*

**30.**

This musical score is for 'The Song of the Lark' by Franz Schubert, arranged for piano. It is in 3/4 time and D major. The score consists of two systems. The first system shows the piano introduction, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a rhythmic accompaniment of eighth notes. The second system continues the melody, featuring a dynamic change from *f* (forte) to *p* (piano) indicated by a hairpin. The score is written on a grand staff with a treble and bass clef, a key signature of two sharps (F# and C#), and a common time signature of 3/4.

Musical score for "L'Allegretto" by Beethoven, measures 1-4. The score is in G major (one sharp) and 3/4 time. The right hand (treble clef) plays a melody of eighth and sixteenth notes. The left hand (bass clef) plays a bass line with a crescendo and a dynamic change from forte (f) to piano (p).

**35.**

35. 35. 35.

*f* *sf* *p*

6

1 2 3 4 5

(\*)

*sempre p*

40.

*dim.* *rall.*

Energico. 45.

*ff* *pp*

*pp* *crese.*



50.

*sf* *decresc.*

*pp* *cresc.*

(f) \*

*pp*

(f) \*

55.

*dim.*

4 43

*calando* *perdendosi*

Red. \*

This Study is designed to promote a delicate, pearly and flowing touch. To play it with advantage and effect, the lights and shades indicated by the different marks should be observed with the strictest attention.

Este Estudio tiene por objeto de adquirir un ataque delicado, suave y deslizante. Para tocarlo eficazmente, los matices indicados por las diferentes marcas, deben ser observados con la mayor atención.

Allegro moderato. (♩ = 112.)

21. *p*

5. *sempre legato.* *cresc.*

10. *cresc.*

15. *f*

20. *decresc.*

[illegible]

25.

The musical score for exercise 25 is written for a single melodic line on a treble staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The exercise consists of four measures. The first measure contains a sequence of eighth notes with fingerings 3, 5, 1, 2, 1, 3, 2, 4, 3, 5, 1, 4. The second measure contains a sequence of eighth notes with fingerings 1, 3, 2, 4, 1, 4, followed by a rest. The third measure contains a sequence of eighth notes with fingerings 3, 2, 1, 3, 2, 4, 1, 3, 2, followed by a rest. The fourth measure contains a sequence of eighth notes with fingerings 1, 3, 2, followed by a rest. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

[illegible]

40.

4 3 4 2  
3 1 3 2 3 2 3 1 4 2 3 1 2 1

5 2

4 3 4 2  
3 2 3 2 3 2 3 1 4 2 3 1

2 4 1 3 2 5

1 1

2 4

3

2 1 2

2 4 3 5 4

5 4 5 5 1 2 4 3 2 4 1 3 2 4 45. 5

*pp* *cresc.* *p*

4 1 3 2 4 2 4 1 3 2 4 3 5 4 2 3 5 1 2 1 3 2 4 3 5 1 4 50. 1 3 2 5 4 3 2 1

*p*

55.

*p*

5 3 2 4 1 4 2 4 1 5 3 1

2 1 2 3 1 2 3 2 1

3 4 1 4

1 2 3

2 1 2

*f*

*Allegretto*

*Moderato*

60.

*pp*

Re.

✱

[illegible]

75.

*dimin.*

*p*

4 1 2 3 4 1 2 3

5 4 3 2 1 5 4 3 2 1

1 2 3 4 5 4 3 2 1

2 4 1 3 2 4 1 3 2 4 1 3

1 3 2 4 3 5 4

80.

The musical score for exercise 80 is written for piano on a grand staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece consists of four measures. The first measure features a treble staff with a series of eighth-note runs, heavily annotated with fingerings (1-5) and accents. The bass staff has a single eighth note followed by a half note. The second measure continues the treble staff's runs with more fingerings, while the bass staff has a half note. The third measure shows the treble staff with a descending eighth-note run and a final quarter note, with a fermata over the last two notes. The bass staff has a half note. The fourth measure begins with a piano (*p*) dynamic marking. The treble staff has a descending eighth-note run, and the bass staff has a half note. The score is characterized by its dense fingering and articulation markings, typical of a technical exercise.

85.

*dol.*

(Lw.) (\*) (Lw.) (\*) (Lw.) (\*)

90.

*cresc.*

*ff*

(P) (\*) (P) (\*) (P) (\*)

95.

*ff*

*pp leggero.*

12129 (♩) (\*)



20.

20. *cresc.* *rall.*

*a tempo.*

25.

25. *p*

30.

30. *cresc.* *f*

35.

35. *sf* *f*

40. *p*

40.

40. *cresc.* *ff*



This study demands great power and energy of execution throughout. In the conception of his plan the Author has proposed to himself to characterize a "CONFLICT OF DEMONS."

Este Estudio requiere en toda su ejecución una gran fuerza y energía. Al concebir su plan, el Autor se propuso caracterizar un "Conflicto de Demonios."

Allegro marcato. (♩ = 108.)  $\frac{4}{8}$

23.

5.

10.

13139



First system of the musical score. The right hand features a rapid ascending scale with fingerings 2, 1, 1, 4, 1, 1, 4, 3, 2. The left hand has a sustained bass note with a fingering of 14. The system concludes with a fermata over a whole note.

Second system of the musical score. The right hand continues the ascending scale with fingerings 1, 1, 1, 1, 5, 3, 1. The left hand has a sustained bass note with a fingering of 5. The system concludes with a fermata over a whole note.

Third system of the musical score. The right hand features a rapid ascending scale with fingerings 2, 1, 1, 1, 3, 2, 1, 2, 3. The left hand has a sustained bass note with a fingering of 1. The system concludes with a fermata over a whole note.

Fourth system of the musical score. The right hand features a rapid ascending scale with fingerings 4, 2, 4, 1, 5, 2, 4, 3, 1. The left hand has a sustained bass note with a fingering of 3. The system concludes with a fermata over a whole note.

Fifth system of the musical score. The right hand features a rapid ascending scale with fingerings 3, 1, 4, 5, 3, 1, 4, 3, 2. The left hand has a sustained bass note with a fingering of 3. The system concludes with a fermata over a whole note.

25.

*sf* *p* (*sf* *p*) *ff*

30.

*pp* *cresc.*

*ff* *sf*

35.

*sf*

*sf*

50.

8

3

5 4

1 2

1

5 4

3

1 2

1

5 4

3 5

5 3 2

1 4 3

2 1 2

3 5

3 1

5 2 1 4

2 3 1

4

2 1 2

3 1 2 3 4 3 5

1 2

55.

*ff* *p* *f* *ff* (*f*)

*Cres.* \*

60.

*p* *f* *ff* (*f*)

65.

*p* *f* *ff* *p*

5 4 3 4 5 *dimin.*

*f* *ff* (*Cres.*) (\*)

70.

*f* *f*

$\frac{32}{21}$   $\frac{1}{3}$   $\frac{3}{2}$  1 4 1 2 1 1 4 1 2 1 2

75.

75. Musical score for measures 75-79. Measure 75 has a treble staff with chords and a bass staff with a sequence of notes (1, 1, 2, 2, 1, 1) and a chord marked (F#m). Measure 76 has a treble staff with a descending scale (4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with notes (5, 4, 3, 2) and a chord marked (\*). Measure 77 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). Measure 78 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). Measure 79 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). The piece ends with a piano (p) dynamic marking.

80.

80. Musical score for measures 80-84. Measure 80 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). Measure 81 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). Measure 82 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). Measure 83 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). Measure 84 has a treble staff with a 7-measure rest and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a chord marked (\*). The piece ends with a piano (p) dynamic marking.

85. Musical score for measures 85-89. Measure 85 has a treble staff with a sequence of notes (1, 3, 2, 1, 5, 4, 2, 4, 3) and a bass staff with a sequence of notes (2, 3, 4, 5, 1, 4, 0, 1). Measure 86 has a treble staff with a sequence of notes (1, 2, 1, 3, 2, 4, 1, 3, 2, 1) and a bass staff with a sequence of notes (2, 4, 5, 3, 4, 5, 2, 3). Measure 87 has a treble staff with a sequence of notes (4, 3, 5, 1, 4, 5, 2, 3) and a bass staff with a sequence of notes (1, 2, 4, 2, 1, 3, 2). Measure 88 has a treble staff with a sequence of notes (4, 3, 5, 1, 4, 5, 2, 3) and a bass staff with a sequence of notes (1, 2, 4, 2, 1, 3, 2). Measure 89 has a treble staff with a sequence of notes (4, 3, 5, 1, 4, 5, 2, 3) and a bass staff with a sequence of notes (1, 2, 4, 2, 1, 3, 2). The piece ends with a forte (ff) dynamic marking.

85.

85. Musical score for measures 90-94. Measure 90 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 91 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 92 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 93 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 94 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). The piece ends with a forte (ff) dynamic marking.

90.

90. Musical score for measures 95-99. Measure 95 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 96 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 97 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 98 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). Measure 99 has a treble staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1) and a bass staff with a sequence of notes (5, 4, 3, 2, 1, 4, 3, 2, 1). The piece ends with a forte (ff) dynamic marking.

(La.)

In this lesson the Author has chosen the form of a Fugue, preceded by a Prelude, in order to give the Performer a practice in the strict style of the old school. As the proper execution of a Fugue requires that the subject and its secondary should be distinctly and prominently marked, whether they appear openly or involved, he has thought proper to distinguish them throughout for the better direction of the Performer.

En esta Lección, el Autor escogió la forma de Fuga, precedida por un Preludio, para dar al ejecutante práctica en el estilo severo de la escuela antigua. Como la ejecución adecuada de una Fuga requiere que sus temas principal y secundario sean marcados de una manera prominente y clara, así aparezcan abiertamente o sólo embozados, ha juzgado mejor el distinguirlos durante toda la pieza para mejor guía del ejecutante.

Allegro comodo. ( $\text{♩} = 108.$ )

24. *f*

5.

10.

*ritenuto.* *decresc.* *f*

This page contains five systems of musical notation for piano, written in a key with three flats (B-flat, E-flat, A-flat). The notation includes complex fingerings, dynamics, and articulation marks.

**System 1:** The first system begins with a treble clef staff containing a series of eighth and sixteenth notes with fingerings 4, 2, 3, 4, 5, 1, 5, 2, 3, 4, 1, 3, 4, 1. A measure rest is followed by a treble staff with a melodic line and a bass staff with a chordal accompaniment. Dynamics include *sf* (sforzando) and *f* (forte). A measure number "15." is indicated.

**System 2:** The second system continues the melodic and harmonic development. The treble staff features a melodic line with fingerings 2, 3, 4, 1, 2, 5, 1, 4, 2, 5, 1, 4, 3, 2, 1, 5, 4, 2, 1, 4, 5, 2, 4. The bass staff has a chordal accompaniment with fingerings 1, 2, 5, 1, 4, 3, 2, 1, 4, 5, 2, 4. Dynamics include *f* and *sf*.

**System 3:** The third system features a treble staff with a melodic line and a bass staff with a complex, rapid sixteenth-note accompaniment. Fingerings in the bass include 4, 3, 2, 1, 3, 2, 1, 3, 5, 1, 2, 1, 2, 3, 1, 2, 3, 4, 1. Dynamics include *sf* and *f*.

**System 4:** The fourth system begins with a measure number "20." and features a treble staff with a melodic line and a bass staff with a complex, rapid sixteenth-note accompaniment. Fingerings in the bass include 4, 3, 2, 1, 4, 1, 4, 1, 2, 3, 4, 2, 1, 2, 3, 1, 3, 4. Dynamics include *sf* and *f*.

**System 5:** The fifth system continues the melodic and harmonic development. The treble staff features a melodic line with fingerings 4, 3, 2, 1, 3, 4, 2, 1, 3, 2, 4, 1, 3, 2, 4. The bass staff has a chordal accompaniment with fingerings 5, 1, 2, 3, 4, 2, 1, 3, 2, 4, 1, 3, 2, 4. Dynamics include *f* and *sf*.



25.

*f* *ff*

*ff* *ff*

*sostenuto.* 30.

*sf* *decresc.*

*sf* *sf*

35. Adagio.

*slentando.* *Adagio.* *Adagio.*

*attacca Fuga.*

# Fuga.

a tre Soggetti.

Allegro moderato. (♩ = 80.)

40.

1<sup>mo</sup> Sog.1<sup>mo</sup> Soggetto.*mf ben marcato.*2<sup>do</sup> Sog.2<sup>do</sup> Sog.1<sup>mo</sup> Sog.

45.

1 2 1 *destra.*  
*sinistra.*

2<sup>do</sup> Sog.*cresc.**f*1<sup>mo</sup> Sog.

50.

1<sup>mo</sup> Sog.2<sup>do</sup> Sog.1<sup>mo</sup> Sog.*f*

55.

*p*

2do Sog.

*f*

1mo Sog. *m.s.*

1mo Sog. (moto retrogrado.)

60.

*ff*

1mo Sog. (moto retrog.)

1mo

65.

*f*

Sog.

1mo Sog.

*f*

*f*

*f*

*sf*

8 2 3 5 2 1 2 5 3 1 5 2 4

70.

3<sup>zo</sup> Sog.*mf*

3<sup>zo</sup> Sog.

2<sup>do</sup> Sog.

3<sup>zo</sup> Sog.

75.

3<sup>zo</sup> Sog.

*m. s.*  
3<sup>zo</sup> Sog. (retrog.)

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80.

3<sup>zo</sup> Sog.

*f*

85.

*f* *f*

3<sup>zo</sup> Sog.

1<sup>mo</sup> Sog.

*ff* *ff*

*ff*

90.

1<sup>mo</sup> Sog.(retrog.)

100.

8

1<sup>mo</sup> Sog.(per augment.)

1<sup>mo</sup> Sog.(retrog.)

105.

1<sup>mo</sup> Sog.(retrog.)

105.

*p*

*cresc.*

*f*

*cresc.*

*f*

110.

1<sup>mo</sup> Sog.

*f*

*f*

1<sup>mo</sup> Sog.

*f*

Red. \*

1<sup>mo</sup> Sog.(retrog.)

*f*

*ff*

115.

*rallent.*

*sostenuto.*

Red. \* Red. \* Red. \* Red. \*

1339 14

47

13  
1

15













